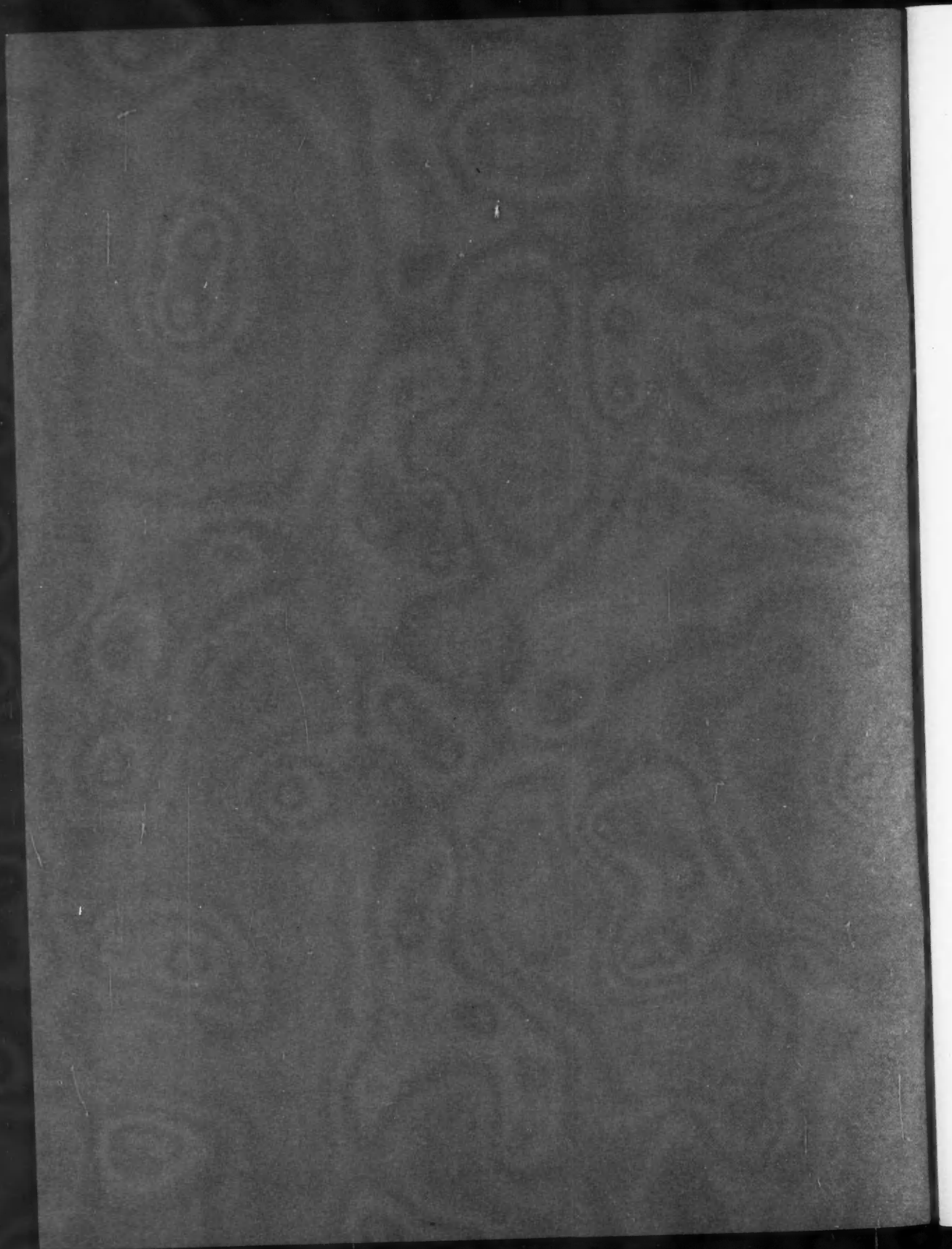
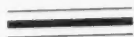


The Cincinnati Art Museum Bulletin

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MADONNA AND CHILD WITH ST. FRANCIS OF ASSISI AND ST. ANTHONY OF PADUA,
BY MATTEO DI GIOVANNI

Matteo di Giovanni

Siena, born about 1435 – died 1495

*Madonna and Child with St. Francis of Assisi and St. Anthony of Padua,
oil and tempera on wood panel. H. 24 1/8", 61.28 cm. W. 15", 38.1 cm.*

accessions number 1956.89

Purchased through the Harry S. and Eva Belle Leyman bequest

There are more Capitoline she-wolves to be seen in Siena than in Rome, many more of them, insisting on Siena's Roman antiquity. They are somewhat over-insistent, however, since Siena was actually Gothic by temperament rather than Classic, and content to be so even through that rebirth of Classic styles which is called the Renaissance. This was especially true after the Black Death of 1348 had lowered the curtain on the brilliant first act of Duccio, Simone Martini and the Lorenzetti who did as much as their Florentine contemporaries to shape the new epoch.

After that burst of creative energy the Siennese relaxed to their native conservatism clinging, as Berenson says, to "the unsubstantial but lovely shapes of their long-hallowed tradition. The ever winsome Sano di Pietro [1406-1481] lived and painted as if Florence were not forty but forty millions of miles away, as if Masaccio and Donatello, Uccello and Castagno had not yet deserted the limbo of unborn babes... But stealthily and mysteriously the new visual imagery, the new feeling for beauty, found its way into Siena, though it had to filter through those frowning walls. And the old feeling for line, for splendid surface, for effects rudimentally decorative, mingled with the new ideals. Painters of this newness were Vecchietta, Francesco di Giorgio and Benvenuto di Giovanni, and finer than these, Matteo di Giovanni and Neroccio di Landi, the two greatest masters of Renaissance Siena." Sandberg-Vavalá speaks of "the relative decision, solidity and positive constructive power of Matteo di Giovanni, who is perhaps the most productive and in many ways the leading painter of the late *Quattrocento* in Siena." Pope-Hennessy calls him "the artist whose personality dominates Siennese painting during the second half of the fifteenth century." This concord of eminent opinion adequately defines the importance of the Museum's newly-acquired panel painting. It is a prime example of the master's style from about 1475 to 1490, in excellent preservation.

Matteo di Giovanni was born about 1435 in Borgo San Sepolcro, the home of Piero della Francesca. He seems to have felt no influence from that severe and aloof master, but after apprenticeship to Vecchietta in Siena he did respond to Antonio Pollaiuolo, notably in the *Massacre of the Innocents* painted for the Church of San Agostino in 1482, and also inlaid in the pavement of the Cathedral. However, to quote Sandberg-Vavalá again, "He is above all else a painter of Madonna pictures

as befits a Sienese artist," and as also befits a Sienese painter he turns here from the natural landscape backgrounds of his earlier panels to delicately tooled and Medieval gold leaf. The charming angels, gently pious saints and intimate grace are a consummation of Sienese taste in the calm twilight of her greatness. P.R.A.

The chief reference to the painting is Bernard Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, page 352 (Marchese Cervini). The quotations come from Berenson, *The Central Italian Painters of the Renaissance*, New York, 1911, pp. 54-55; Evelyn Sandberg-Vavalá, *Sienese Studies*, Florence, 1953, p. 327; and John Pope-Hennessy, *Sienese Quattrocento Painting*, London, 1947, p. 16.



THE MARTYRDOM OF ST. JOHN. THE EVANGELIST, BY BERNARDINO PINTURICCHIO

Bernardino Pinturicchio

Umbria, born about 1454 – died December 11, 1513

The Martyrdom of St. John the Evangelist,
tempera on panel. H. 9 $\frac{3}{8}$ ", 24.44 cm. W. 13 $\frac{1}{4}$ ", 33.65 cm.

accessions number 1956.226

Gift of Mrs. William H. Harrison III in memory of Eloise Stettinius Fiamingo

ST. JOHN the Evangelist was born the son of Zebedee, a Galilean fisherman, whose occupation he followed. Soon after his call to become a follower of Jesus Christ, John took his place among the twelve apostles. A zealous Jew-Christian, he is credited with writing the Fourth Gospel and the Apocalypse. The legendary subject of this painting comes from Tertullian (c.155-c.222 A.D.), one of the greatest of the early ecclesiastical writers; St. John was placed in a cauldron of boiling oil by order of the Emperor Domitian (81-96 A.D.) as punishment for his efforts to spread Christianity. This episode took place outside the Latin Gate in Rome, but St. John saved himself miraculously, and was then banished to the island of Patmos. Although Dürer made a woodcut of the subject (Bartsch 61) in his famous series illustrating the Apocalypse, it was only occasionally used by other artists.

Bernardino di Benedetto (or Betto) di Biagio, better known by his nickname Pinturicchio (or Pintoricchio), *the little painter*, because of his small stature, was born about 1454 in Perugia and died December 11, 1513 in Siena. Few details of his life have been preserved. He was probably a pupil of Fiorenzo di Lorenzo and later an assistant to Perugino; historically, his claim to fame lies in his influence on the young Raphael. Pinturicchio participated (1480-1483) in the decoration of the walls of the Sistine Chapel and later became the head of a large and busy studio, painting altarpieces and mural decorations.

Professor Roberto Longhi of Florence comments on the painting, "I have studied with great interest your little painting on wood, certainly it was a panel of a predella from some dismantled altar: it represents a most unusual subject, *The Martyrdom of St. John the Evangelist* occurring in a cauldron of boiling oil.

The pure and vivid colours, the luminosity of the landscape, the tranquillity of the figures remove from the act of martyrdom even a hint of dramatic harshness. The details of the artistic composition, everything about it induces one to conclude that beside belonging obviously to the Umbrian School, it is definitely Pinturicchio in his last years when he was experimenting with the exquisite simplicity of which Raphael was giving the first examples.

To stress further my conclusion, and it is an important fact, the figure of an oriental on the left, almost cut off from any tie with the principal action, is an exotic apparition to be connected with similar figures Pinturicchio inserted in his

frescoes both in the Borgia apartment in the Vatican and in the Piccolomini series in Siena.

I would like to add another point. In the Johnson Collection in Philadelphia, Berenson ascribes to the later years of Pinturicchio a central panel of a triptych representing St. John the Evangelist enthroned and assisted by two other saints. Could not this panel have belonged to the base of that triptych as they share a most unusual subject?" (translated by Mrs. William H. Harrison III) G.V.G.

Francesco Botticini

Florence, born 1445/6 – died July 22, 1497
Madonna and Child with the Infant St. John,
tempera on panel. H. 20½", 52 cm. W. 11¾", 30 cm.
accessions number 1956.309

Collections: Cardinal Fesch, Rome and Paris; Private collection, Edinburgh
Gift of the Duke and Duchess of Talleyrand-Perigord

A SECOND painting by Botticini has entered the Museum's collections. (The other one, the so-called Benson Botticini, is discussed in *The Cincinnati Art Museum Bulletin*, New Series, Volume 4, Number 2, February, 1956.) Although much smaller and arch-shaped rather than round, this exquisite panel has much in common with the other example. Thus, the treatment of the figure of the Christ-Child, the red hair, facial expression and modelling of the abdomen are similar.

Little is known about Francesco Botticini, who was born in Florence in 1445 or 1446, and died there on July 22, 1497. His father, Giovanni di Domenico Botticini, a painter of playing cards, apprenticed him to Neri di Bicci in 1459 as we know from Neri's diary. Berenson believes that later Francesco Botticini studied Castagno and about 1475 turned his attention to Verrocchio whose assistant he must have become afterwards.

Federico Zeri has given the following opinion on the painting: "The kneeling Virgin who worships the Child together with the little Saint John in a landscape is a piece of work which is quite typical and of unusually fine quality. I even believe it is useless to point out specific comparisons to know the authorship. . . . I must, however, point out that this painting shows one of the most typical compositions of Botticini, derived most probably from Neri di Bicci (at whose school he learned the first principles of the medium) and enriched by the inspired principles of Andrea del Verrocchio, of Botticelli, and of Cosimo Rosselli. The same composition appears in numerous works of Botticini, with variations, more or less intense, both in canvases of his early period (like that in the Estense Gallery in Modena)



MADONNA AND CHILD WITH THE INFANT ST. JOHN, BY FRANCESCO BOTTICINI

and in his later period like those in the Ca d'Oro in Venice, the gallery in the University of Göttingen, the Museum of Autun and elsewhere; also the famous tondo in the Pitti Palace in Florence carries a similar composition as its central motive. Among all examples, the present painting is distinguished for its small size, and for the excellent quality – almost like a miniature – brought out by the perfect state of preservation, which shows us the extremely fine illuminations in gold with which the surface abounds. Comparison with other works of Botticini and with those of contemporary Florentine painters (particularly Cosimo Rosselli) leads me to date this panel about 1480-85." (translated by Carl Jacobs) G.V.G.



YOUNG MAN WITH HATCHET, BY JUSEPE DE RIBERA

Jusepe de Ribera

Spain, baptized February 17, 1591 – died September 2, 1652

Young Man with Hatchet,

oil on canvas. H. 30 $\frac{3}{8}$ " , 78.4 cm. W. 25 $\frac{3}{4}$ " , 65.4 cm.

accessions number 1957.518

Gift of the Duke and Duchess of Talleyrand-Perigord

RIBERA was born in Játiva, near Valencia, where the Spanish levante looks on the Mediterranean. And in those years the western Mediterranean was a Spanish lake, politically – Italy's artistic rule was still sovereign and Valencia was a chief port of entry, its able master Francisco de Ribalta being one of the first Spanish painters to feel the influence of *tenebrism* the new shadow style out of Naples. So it was logical for the young Ribera after early study with Ribalta to go with his father, who was an official of the viceregal court, to Naples, spending most of his creative life there.

The stormy personality of Naples' leading master, Michelangelo da Caravaggio, tempestuous in both style and conduct – he used to speak contemptuously of "that other Michelangelo" of Florence – might have overwhelmed a lesser man. But Ribera had his own quality of toughness and left a reputation for violent temper which may at least partly result from his having been a successful foreigner with court favor, and a man of small stature. (The Neapolitans nicknamed him *lo Spagnoletto*, the little Spaniard.) He filtered Caravaggio's sometimes pointless extravagances through his Spanish temperament and adapted them to the propagandist needs of the Catholic Counter Reformation which, served by such persuasive painters as well as by dauntless missionaries, reclaimed large parts of Protestant Europe for Rome in the late XVI and XVII centuries. Ribera's artistic reputation stood on its own however; he was elected to the Roman Academy of St. Luke in 1626, a signal honor for a foreigner, and as far afield in spirit as Amsterdam an inventory of the stock of Johannes de Renialme, the art dealer, in 1657 shows two canvases by Ribera, the only Spanish painter included with Claude, Titian, Rubens, Van Dyck and of course the Dutch masters.

At his best, and the Museum's new canvas is certainly one of his finer works, Ribera had the singular Spanish talent for combining the supernatural, whether ecstatic visions or the sufferings of martyrs, with the prosaic. Here for example a most theatrical light pours in from above and behind the young man's shoulder at once establishing an atmosphere of exaggerated drama. But the shoulder has an independent lyric being, it is almost a portrait of a cloak, so unmistakably so that the effect seems to have been the artist's prime intention, which in the case of so implicitly Spanish a painter might well be true.

P.R.A.

A hatchet was the attribute of St. Bartholomew, one of Ribera's favorite subjects, but the Apostle is always shown as a much older, bearded man, so the painting has been variously called *Portrait of a Young Man* and *Young Man with Hatchet*. The size is characteristic of the artist as is the color and light. Its recent exhibition and collection history begins with the Metropolitan Museum's February 17 to April 1, 1928 exhibition of *Spanish Paintings from El Greco to Goya* to which it was lent by Arthur and Alice Sachs, number 53, illustrated. The Museum's Murillo and Velasquez were also in this famous exhibition, which means that three of the sixty-seven paintings then shown now hang permanently in Cincinnati. The reference to Renialme's inventory comes from A. Bredius, *Künstler Inventäre*, seven vols., The Hague, 1915-21, vol. I, p. 228, by way of Frank Jewett Mather, Jr., *Western European Painting of the Renaissance*, New York, 1948, p. 830.

Ferdinand Bol

The Netherlands, baptized June 24, 1616 – died July 24, 1680

Vertumnus and Pomona,

oil on canvas, signed, F. Bol fecit, and dated 1644 lower right

H. 61", 154.94 cm. W. 51½", 130.8 cm. accessions number 1957.212

Collections: Lt. Colonel Hubert Cornwall-Leigh of High Legh House, Knutsford, Cheshire, England; F. Kleinberger Galleries; George R. Balch, 1913

*Purchased through the bequest of Mrs. Frieda Hauck
from the estate of Mrs. George R. Balch*

ANOTHER new name, that of Ferdinand Bol, has been added to the Museum's collection of paintings by the most important Dutch masters. His *Vertumnus and Pomona* (1644) depicts the Roman forerunner of the old Hollywood formula, *boy meets girl* followed by suitable dramatic interruptions and, finally, *boy gets girl*. Edith Hamilton describes the myth as follows: "These two were Roman divinities, not Greek. Pomona was the only nymph who did not love the wild woodland. She cared for fruits and orchards and that was all she cared for. Her delight was in pruning and grafting and everything that belongs to the gardener's art. She shut herself away from men, alone with her beloved trees, and let no wooer come near her. Of all that sought her Vertumnus was the most ardent, but he could make no headway. Often he was able to enter her presence in disguise, now as a rude reaper bringing her a basket of barley-ears, now as a clumsy herdsman, or a vine-pruner. At such times he had the joy of looking at her, but also the wretchedness of knowing she would never look at such a one as he seemed to be. At last, however, he made a better plan. He came to her disguised as a very old woman, so that it did not seem strange to Pomona when after admiring her fruit he said to her, 'But you are far more beautiful,' and kissed her. Still, he kept on kissing her as no old woman would have done, and Pomona was startled. Perceiving this he let her go

and sat down opposite an elm tree over which grew a vine loaded with purple grapes. He said softly, 'How lovely they are together, and how different they would be apart, the tree useless and the vine flat on the ground unable to bear fruit. Are not you like such a vine? You turn from all who desire you. You will try to stand alone. And yet there is one – listen to an old woman who loves you more than you know – you would do well not to reject Vertumnus. You are his first love and will be his last. And he too cares for the orchard and the garden. He would work by your side.' Then, speaking with great seriousness, he pointed out to her how Venus had shown many a time that she hated hard-hearted maidens; and he told her the sad story of Anaxarete, who had disdained her suitor Iphis, until in despair he hanged himself from her gatepost, whereupon Venus turned the heartless girl into a stone image. 'Be warned,' he begged, 'and yield to your true lover.' With this, he dropped his disguise and stood before her a radiant youth. Pomona yielded to such beauty joined to such eloquence, and henceforward her orchards had two gardeners." (Ovid in *Metamorphoses* XIV, 623 also tells the story of her courtship.) Pomona was worshipped in the country by the ancient Romans but in addition had a special priest in Rome; and for Vertumnus, god of the changing year, there was a shrine and statue in the Viscus Tuscus, and another sanctuary on the slope of the Aventine. Her fame has spread as far as California where in 1875 a colony of fruit-growers founded the city of Pomona.

Bol has expressed skilfully Pomona's cold indifference to the delights of love, and she seems preoccupied with her duties symbolized by the pruning-knife. Vertumnus is realistically portrayed as an old woman, his left hand on Pomona's right arm, persuading her that she is wrong. The crossing diagonals of Pomona's position before the tree and the directional line from the fruit basket to Vertumnus's head make an interesting composition against the background of trees and sky. The side lighting from a source toward the upper left recalls Rembrandt, whose pupil and friend Bol was. In fact Pomona bears a strong resemblance to Rembrandt's *Saskia* in the Cassel Museum; Bol also apparently used her as a model in *Jeweled for the Festival*, formerly in the Demidoff Collection, Petrograd. In all three paintings the heads are in profile facing left, and the resemblances are strong.

There are other versions of *Vertumnus and Pomona* by Bol, one of them in The Columbus Gallery of Fine Arts, and another owned by the Durand-Ruel Gallery (as of 1940). Several other pupils of Rembrandt painted the subject and the master, himself, used it for several drawings as pointed out by Dr. William R. Valentiner.

Ferdinand Bol was baptized on June 24, 1616 in Dordrecht, having been born in the same year, presumably. He became a pupil of Rembrandt's not too long after the latter settled in Amsterdam in 1631, remaining several years with him. On August 30, 1640 Bol appeared as a witness for Rembrandt; in 1642 he produced his first signed and dated paintings. On January 24, 1652 Bol became a citizen of



VERTUMNUS AND POMONA, BY FERDINAND BOL

Amsterdam and the following year on October 21 he married Elizabeth Dell of a prominent merchant family. He became one of the favorite portrait painters of Amsterdam. In October, 1669 Bol married again and seems to have stopped painting. The last record regarding him notes his burial on July 24, 1680 in the South Church. Bol painted religious and historical subjects as well as single and group portraits. At his best he is one of the more prominent Dutch painters of the 17th century whose work was close enough to Rembrandt's in style so that occasionally paintings by Bol have been attributed to his teacher.

The removal of a dark brown varnish by William H. Gothard has revealed the clear, light colors of the original state of *Vertumnus and Pomona*. The only visible restoration is along the horizontal line through Pomona's face on the seam of the canvas.

G.V.G.

Bibliography: *A Descriptive and Illustrated Catalogue of 150 Paintings by Old Masters of the Dutch, Flemish, German, Italian, Spanish and French Schools from the Kleinberger Galleries*, Paris and New York, 1911, F. Kleinberger, p. 12 (5), under the title "La diseuse de bonne aventure." Reproduced, *Art Quarterly*, Spring, 1958, p. 87, top fig. 3. Information regarding provenance was made available through the courtesy of the Frick Art Reference Library.

Jurriaen van Streeck

The Netherlands, born 1632 – buried June 12, 1687

Still Life, oil on panel, signed, J. v. Streeck, f. lower right

H. 16", 40.64 cm. W. 17 $\frac{7}{8}$ ", 45.4 cm. accessions number 1954.17

Gift of Dr. and Mrs. J. Louis Ransohoff

THE CAMERA and color film with their remarkable faithfulness in reproducing the appearances of food and fruit in our magazines today, parallel the popular appeal of Dutch still life painting in the XVII century. Only, the Dutch did it better, creating a kind of portraiture of inanimate objects which came to be called *still-even*, meaning originally *still model* for still life.

The great achievements in still life painting of the Dutch were added to by Chardin in the next century who gave greater attention to composition and poetic mood. In the XIX century Cézanne revolutionized still life painting with his concept of form created out of color, and became a forerunner of the Cubist still life of geometrical shapes without background devised by Picasso and Braque.

Dr. Ingvar Bergström in *Dutch Still Life Painting in the Seventeenth Century* (p. 2, ff.) has outlined the background for the development of Dutch genius in still life painting. After achieving independence from Spain in 1581 Holland became in the XVII century a prosperous and influential nation with a colonial empire. A quickening in its intellectual and cultural life went with a growing national pride. Artists painted their country and fellows in a different and new spirit. The production of pictures for a small country was very large, and they were purchased by the people of all classes which prosperity made possible. Peasants bought pictures instead of real estate as an investment, as they did tulip bulbs.

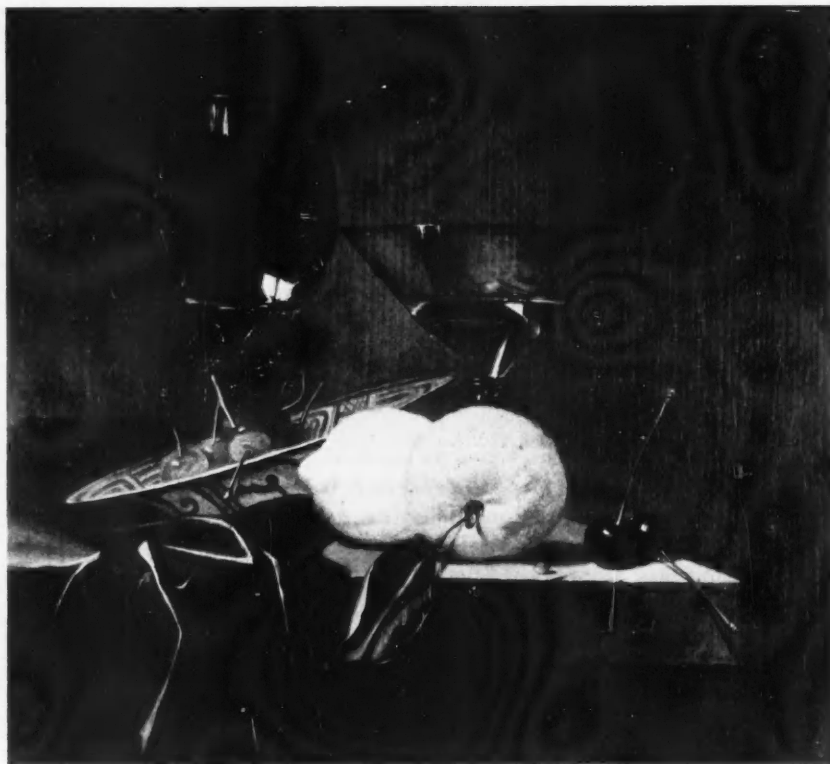
Why did Dutch painting in the XVII century become so fine in quality? One reason may be the tradition and skill developed in Netherlandish painting of the XV and XVI centuries, and the lessons learned in Italy. Another is specialization:

artists generally limited themselves to one, or at most, two fields: portraiture, landscape, still life, etc. Furthermore, still life pictures were divided into certain types, such as the flower-piece, fruit-piece, the banquet-piece and others. Bergström also makes the interesting point that the disguised symbolism of Jan van Eyck's religious paintings is carried on into the XVII century, and although it is impossible to identify the symbolical meaning of a particular still life, nevertheless, paintings of this kind derive their refined quality from the tradition of disguised symbolism by which is meant a spiritual conception of things belonging to the surroundings of everyday life.

In these terms then, the van Streeck *Still Life* may be considered more than an interesting composition of spheres and ovals painted with a considerable degree of technical skill.

Dr. H. Gerson, Director of the Rijksbureau voor Kunsthistorische Documentatie,

STILL LIFE, BY JURIAEN VAN STREECK



gave the opinion based on a photograph that the Museum's *Still Life* was early, as indicated by the harsh handling of the folds, and in composition close to Peter Claesz. Even though the painting is not equal in quality to van Streeck's later pictures, it is in our opinion a typical example of Dutch still life of the period and has some of those characteristics that led Goethe to write in his diary in 1797 after seeing a picture by Kalf (who influenced van Streeck), "One must see this picture in order to understand in what sense art is superior to nature and what the spirit of mankind imparts to objects, which it views with creative eyes. For me, at least, there is no question but that should I have the choice of the golden vessels or the picture, I would choose the picture".

Juriaen van Streeck, still life painter and portraitist, was born in Amsterdam in 1632, was recorded several times as a resident, and married in 1655. About 1680 he gave up painting to become an innkeeper, and died in 1687; church records indicate he was buried on June 12. He had a son, Hendrik, who painted still life and architectural subjects. (Dr. Bergström has noted that in his signatures Hendrik's "H" looks like a "J".) Juriaen van Streeck is represented in many European museums, including the Louvre, Boymans, and also the J. G. Johnson collection, Philadelphia.

G. V. G.

Richard Cosway

England, born November 5, 1742 – died July 4, 1821

Maria Cosway, oil on canvas

H. 25 $\frac{1}{8}$ ", 65 cm. W. 18 $\frac{3}{4}$ ", 47.6 cm. accessions number 1957.213

Purchased through the Harry S. and Eva Belle Leyman Fund
from the estate of Mrs. George R. Balch

IN the XVIII century England's Whig aristocracy at its most dazzling peak of prosperity and privilege ordered portraits as photographs are ordered today: of the children at successive stages, to commemorate birthdays and anniversaries, to present to family and friends. In this favorable climate flourished Gainsborough, Reynolds, Romney, Raeburn, to name only the most familiar, and a host of others. Not only were full-scale portraits commissioned for the great galleries of Devonshire House, Melbourne House, Chatsworth, Blenheim and all the other noble palaces, but the portrait miniature on ivory had received a new impulse of vitality and refinement for which Richard Cosway was in large measure responsible.

Richard Cosway, son of a Devonshire schoolmaster, was sent to London to study painting in 1754 at the ripe old age of twelve. By 1771 he had been elected to the Royal Academy on the strength of his miniatures which, while naturally complimentary to his subjects, showed real vigor and individuality and imagina-

tive technical virtuosity. Around 1784, his work attracted the patronage of the Prince of Wales (later George IV) which set the seal on his success as the fashionable miniaturist of the day.

The Museum's recently acquired portrait by Cosway of his wife is one of his rare canvases. It was probably painted in the early years of their marriage since her dress and coiffure appear to belong to the style of the 1780's, and it shows his characteristic treatment of the hair as a sketchy mass, and his sure command of the fashionable attire and the delicate charm of his subject, plus her rather remote and withdrawn air.

Maria Louisa Catherine Cecilia Hadfield, launched in London Society by Angelica Kauffman after a precocious artistic success in Italy which owed as much, she admitted, to her youth and appearance as to her talent, married Richard Cosway in 1781, largely for security it is thought. After less than ten years of marriage, Maria Cosway returned to the Continent "for reasons of her health," leaving her husband to the roaring dissipation of the Prince of Wales' set, and devoted her energy to the establishment of a school for girls in Lodi, Italy, returning to England only to nurse Richard Cosway during the illness which led to his death in 1821.

Reproduced, *Art Quarterly*, Winter, 1957, p. 474, top fig. 1.

C. R. S.

Eugène Louis Boudin

France, born July 12, 1824 – died August 8, 1898

Landscape, oil on canvas, signed, E. Boudin, and dated 1891 lower left

H. 15 $\frac{3}{8}$ ", 39 cm. W. 21 $\frac{3}{8}$ ", 54.2 cm. accessions number 1957.214

Purchased through the Fanny Bryce Lehmer Fund

from the estate of Mrs. George R. Balch

*I*N the splendid procession of XIX century French landscape painters, Eugène Louis Boudin stands between Corot and the Impressionists. The Museum now has one of the harbor scenes of which Eric Newton said: "Today it is almost impossible to visit such a scene without feeling that it was not so much discovered by Boudin as created by him."

Boudin spent his childhood learning to get a living from the sea like his father, a fisherman and skipper of coasting vessels out of the harbors of the Channel Coast. But, put into a shore job selling stationery and artists' supplies, young Boudin began to produce sketches which impressed the artists who patronized his store (Millet and Troyon and others of their generation vacationing at the seashore) to the extent of helping him toward a painting career.



MARIA COSWAY, BY RICHARD COSWAY

His performance has long been overshadowed by the titans of his era, but, moving steadily away from the academic taste of the early XIX century for narrative and dramatic canvases, learning from Corot, from Isabey, from Van de Velde, he achieved a sound and moving competence as a landscapist. Long before he achieved any measure of financial success (which he did only late in life with charming scenes of Society on the fashionable beaches of Deauville and Trouville), Baudelaire was praising him "for all those depths and all those splendors." Corot himself acclaimed him the master, "the king of skies." And it was from Boudin that Monet learned to appreciate the shimmer and sparkle of light out of doors, and this even so early in Boudin's development as 1856 when he was only beginning to feel his way, in pastel sketches, toward the intensively personal idiom which he eventually perfected to express his poetic attachment to the boats and fishing gear, the beaches and coves and water and weather of his family inheritance.

C. R. S.

Reproduced, *Art Quarterly*, Winter, 1957, p. 474, bottom fig. 2.



LANDSCAPE, BY EUGÈNE-LOUIS BOUDIN



STILL LIFE, BY JEAN METZINGER

Jean Metzinger

France, born June 24, 1883 -

Still Life, oil on canvas, signed, J. Metzinger, lower right
H. 45 $\frac{3}{4}$ ", 116 cm. W. 31 $\frac{3}{4}$ ", 80.6 cm. accessions number 1958.32
Gift of Mr. and Mrs. Louis E. Kahn

IN 1911, in Paris, the first group show of what was called in derision, *Cubism*, was exhibited in Salle 41 of the Salon des Indépendents. The following year, two of the participating artists, Jean Metzinger and Albert Gleizes, published a manifesto of this new esthetic which has been called the most revolutionary movement in painting since the Renaissance.

Cubism, they said, was not a matter of "little cubes," but a search for reality - the only reality: the artist's personal conception of and associations with the object seen. They traced it back through Cézanne, Seurat, Manet, to Courbet's pioneer emphasis on simple realism. Rejecting Impressionism as the new Academism, as a tyranny of the retina over the intellect, mere imitation of nature (imitation being the only sin in art), they aspired to displace the visual image with a selection of significant details of all aspects of the thing seen plus forms and associations sug-

gested by these details and accruing over a period of time, allowing for and taking advantage of the fact that adjacent forms affect each other as colors do, and forms affect colors and vice versa.

The Metzinger still life presented to the Museum by Mr. and Mrs. Louis E. Kahn belongs to the synthesis stage of Cubism, the "little cubes" having given way to larger forms and stronger colors, and the organization of the picture space according solely to its own internal harmony having triumphed completely over the natural order. Metzinger has remained probably the most loyal adherent to the original dogma. "There is nothing unrealized in his work," Guillaume Apollinaire, poet laureate of the school of Paris, remarked, "nothing that is not the fruit of a rigorous logic."

C. R. S.

Charles Willson Peale

United States, born 1741 - died 1827

Mr. and Mrs. Francis Bailey, oils on canvas, 1791

H. 26", 66 cm. W. 21¾", 55 cm. accessions numbers 1957.146, 147

Purchased through the bequest of Virginia Helm Irwin

At its best being involved in research is like living the plot of a story of which you are the author. Usually, however, you pass days of boring and unfruitful search. Then unexpectedly you make a discovery. It may be far-reaching; it may be a dead end.

One summer day four years ago while doing research on art in early Cincinnati, I visited Miss Margaret L. James in Urbana, Ohio, and there in her old family homestead saw for the first time the pair of Bailey portraits by Charles Willson Peale now in the collection of the Cincinnati Art Museum. This remarkable pair of early American portraits was shown publicly for the first time in the exhibition which they inspired, *Paintings by the Peale Family*, held four years ago at Cincinnati.

"The Bailey portraits are straightforward, splendidly unpretentious characterizations, unmarred by any effort to add elegance to the record,"¹ wrote Charles Coleman Sellers, the present-day biographer of Peale. Otto Wittmann in his review of the Cincinnati exhibition wrote that this pair of paintings "must rank very high among the great American portraits of this period. Unpretentious, touchingly provincial, they have the strength, sureness and honesty which is rarely seen in any art."²

Many others on seeing the Bailey portraits four years ago made similar remarks. In the hackneyed, narrow and now almost abandoned field of portraiture paintings

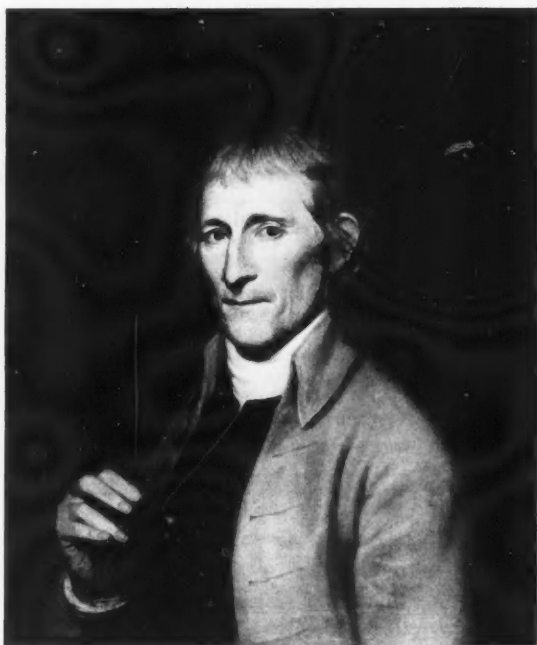
of this quality are rare, but Peale was unpretentious, so were his two subjects, and the results could not have been otherwise. Besides this, whenever there is a strong sympathy between the artist and the sitter, the painting bears witness and there is no doubt that the painter and Mr. Bailey, the publisher, saw eye-to-eye in many matters. Both men served in the American Revolution with Pennsylvania's state troops, and both men had a high regard for Washington. Peale painted many excellent likenesses of him, while Bailey in 1779 was the first to publish the phrase "Father of his Country" in his Lancaster almanac. In 1781 Bailey began publication of *The Freeman's Journal*, a newspaper that printed articles by men whose radical opinions Peale shared. Both men spent their mature lives in Philadelphia, then the largest city in the nation. Bailey's important printing shop was in back of his house on Market Street and two doors away lived his friend Benjamin Franklin, while nearby was Peale's famous museum.

On June 8, 1791, Peale wrote in his diary that "the remainder of this week I spent in finishing Mr. Bayley's portrait and preparing my journey to Maryland."³ Some twenty years later Peale transcribed the name "Mr. Bailey." This was an eventful year for both artist and publisher. Peale was on his way to marry his second wife. Earlier in 1791 Bailey received a patent for "methods of forming punches to impress on type various marks which are difficult to counterfeit." Believed to be the oldest extant patent certificate, it is signed by Washington, Jefferson and Edmund Randolph and was issued at Philadelphia, then the capital city.

Peale probably painted Mrs. Bailey in this same year. She is shown in simple dress holding a Bible, doubtless to signify her interest in religion, while the capital "A" in block type held by her husband signifies his preoccupation with type and publishing. Francis Bailey died in 1816, and two years later his widow, at the persuasion of her son, Andrew, moved to Cincinnati with her four unmarried daughters who immediately established one of the first boarding schools for ladies. In 1825 Abbe Bailey, the youngest child of Francis and Eleanor Miller Bailey, married John Hough James. Ten years after their marriage John James built the house in Urbana in which I first saw this fine pair of portraits by Charles Willson Peale.⁴ Perhaps they had been in that old home for more than a century, but such speculations are unimportant, what matters is that now these forthright, engaging portraits can be seen and enjoyed at the Cincinnati Art Museum, major additions to an important and growing collection of American art.

EDWARD H. DWIGHT, *Director*
Milwaukee Art Center (previously Curator
of American Art, Cincinnati Art Museum)

¹ *Antiques*, November, 1954, p. 492; ² *Art Quarterly*, Winter, 1954, p. 394; ³ *Portraits and Miniatures by Charles Willson Peale*, The American Philosophical Society, 1952, p. 26; ⁴ Ophia D. Smith, "The Family of Levi James and its Alliances," *Bulletin of the Historical and Philosophical Society of Ohio*, July, 1950, pp. 179-183.



MR. FRANCIS BAILEY, BY CHARLES WILLSON PEALE



MRS. FRANCIS BAILEY, BY CHARLES WILLSON PEALE

William Michael Harnett

United States, born August 10, 1848 – died October 28, 1892

The Last Rose of Summer,

oil on canvas, 1886, signed and dated on table leg lower left.

H. 24", 60.96 cm. W. 20", 50.8 cm. accessions number 1958.254

Purchased through the bequest of Virginia Helm Irwin

THE MUSEUM's new Harnett was known in the Graham collection of Chicago simply as *Still Life with Flute*, but literary titles such as *The Faithful Colt*, *Material for a Leisure Hour*, *Thieves in the Pantry* naturally attach themselves to Harnett's subjects, since as his friend E. Taylor Snow wrote in the catalog of the Executrix's Sale in Philadelphia February 23 and 24, 1893, "Mr. Harnett always grouped his models so as to make an artistic composition – he endeavored to make his composition tell a story." Here a French score of the song, the flute which the painter himself played, and dimly visible in the background a fading rose all make the new title inevitable. Harnett's compositions may have been designed to tell a story, but much more importantly they take their place in a tradition of illusionism, a simple uncomplicated love of literal realism which runs through the whole of western painting. The French call it *trompe l'oeil*, or fool-the-eye, and Harnett is one of its most accomplished practitioners.

He was born in Clonakilty, County Cork, and brought to America at the age of one. He studied silver engraving in Philadelphia and drawing at the Pennsylvania Academy of the Fine Arts, followed by more study at the National Academy and the Cooper Union in New York. After exhibiting in the National Academy for several years Harnett went to London in 1880, on to Frankfurt, and painted in Munich from 1881 to 1884. *After the Hunt* was shown in the Paris Salon of 1885. He returned to America in 1886, dividing his time between Philadelphia and New York where he died.

Frankenstein says, "The year 1886 [the date of the Museum's painting] marks a climax in Harnett's activities. After this time illness forced him to take long rests, and his production slowed down markedly." He describes the general characteristics of Harnett's style in these years, all of them to be found in *The Last Rose of Summer*, "The composition achieves the classic pyramid... and a triangular counter-thrust to the apex of the pyramid is provided by sheet music hanging down over the edge of the table. This compositional formula – an upward-thrusting pyramid of objects receding (but never very far) from the table's edge and balanced by a downward-pointing triangle in a forward plane, the edge of the table acting as a long horizontal stabilizer for the whole – is, of course, very old. It is quite common in the works of the Dutch masters and Chardin; Francis knew it, but the Peales, apparently, did not. It is a very simple, not to say obvious pattern,

but many subtle changes can be rung upon it." Harnett, and a group of modest contemporaries who painted enough like him for their works to have been later mistaken for his, was largely forgotten until a revival began in 1935 to culminate in 1939, establishing him as a major master of a perhaps minor but always popular specialty.

P. R. A.

All the references and quotations come from Alfred Frankenstein, *After the Hunt, William Harnett and Other American Still Life Painters 1870-1900*, Berkeley, 1953. It is a fascinating detective story as well as a successful resurrection of a long-neglected chapter in American painting.

THE LAST ROSE OF SUMMER, BY WILLIAM MICHAEL HARNETT





TRICORNE, BY WALT KUHN

Walt Kuhn

United States, born 1878 – died July 13, 1949

Tricorne, oil on canvas, 1939, signed and dated lower left

H. 27 1/8", 68.9 cm. W. 21 1/4", 54 cm. accessions number 1957.148

Purchased through the bequest of Virginia Helm Irwin

"*A*LL art is metaphor," Walt Kuhn used to say, and his own career can be read as a symbol of the best in modern American painting. New York born and bred of Spanish and German parentage, Walt Kuhn began as a cartoonist for San Francisco newspapers, seeing a good deal of the old West at first hand. Back in New York he drew for the old *Life* magazine and painted seriously. Arthur B. Davies, whose intellectual influence he gratefully acknowledged, called his attention to the inescapable instruction of historic styles, including Chinese painting and archaic Greek sculpture. After formal study in Munich and informal learning in European museums Walt Kuhn and Davies organized the epochal Armory Show of 1913,

which brought the whole modern movement to these shores in one gigantic leap. Walt Kuhn like many others of his American generation set himself to study its inwardness, experimenting with collage, Cubist construction, Fauve design and color.

By 1923 the lessons were mastered. Then began the parade of great metaphors, showgirls, acrobats, clowns, telling symbols from the "little world" of the theater. A few landscapes and a series of freshly-posed still lifes worthy of Chardin, but with an American accent, accompanied the show people. With the *White Clown* of 1929 and the *Blue Clown* of 1931 Walt Kuhn took unchallengeable place in the first rank of twentieth century painters. The last important canvases were painted and the last important show was held by 1946. His last two years were clouded by mental illness, an ironic end for so intensely vigorous and fiercely independent a personality.

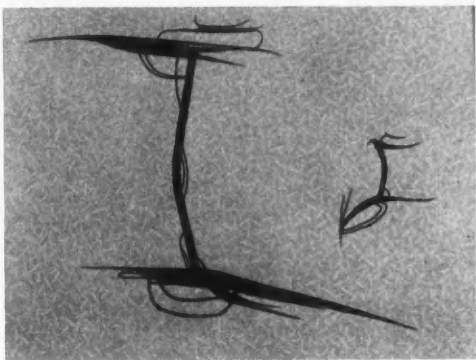
He thought the Museum's new painting one of his most nearly complete, classic accomplishments. And it is classic in its command of the central theme of western art, the human figure simply posed. But there is a world of mastery between the richness of simplicity and the poverty of plainness. In some respects Walt Kuhn is to modern painting as A. E. Housman and more particularly Robert Frost are to modern poetry – with full control and understanding of their art they have dared to be simple.

P. R. A.

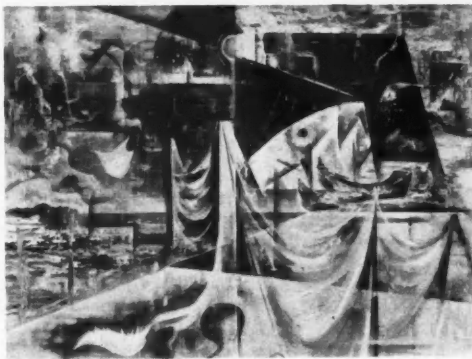
There is a considerable literature on Walt Kuhn; *Fifty Paintings by Walt Kuhn*, New York, 1940, with comments by Paul Bird, who worked closely with the artist, is especially useful, as is his own *The Story of the Armory Show*, New York, 1938.

Four Contemporary Americans

ANTHROPOLOGISTS can argue endlessly as to whether an artistic style or any other culture trait is diffused from a single, original center or springs spontaneously and simultaneously to life in several different areas. As often happens, both opinions can be partly right. Raymond Jonson of Albuquerque, New Mexico, for example, is one of the pioneer American moderns who was strongly affected by European influences but successfully assimilated them to his native development. As early as 1923 his *Earth Rhythms* figured prominently in Sheldon Cheney's *A Primer of Modern Art*, and the following years have seen him draw poetic abstractions from the Southwest's inexhaustible supply of motifs. The Museum's new painting has been titled both *Linear Shapes* and *Oil No. 10-1953* (H. 20¼", 51.4 cm. W. 26¼", 66.7 cm., accessions number 1953.326). It was given by Mrs. Howard Wurlitzer.



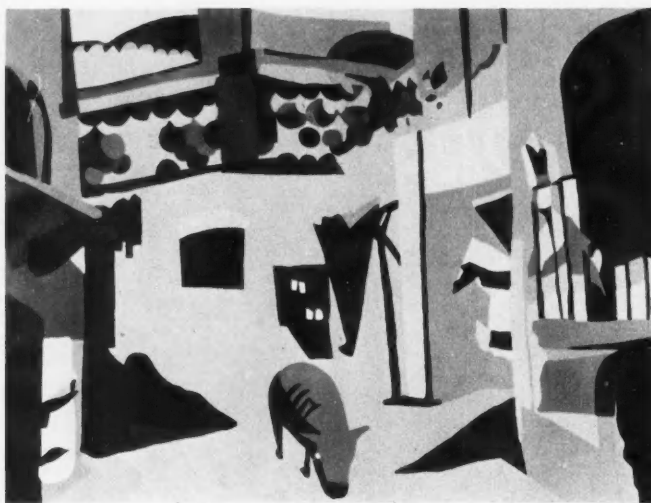
LINEAR SHAPES, BY RAYMOND JONSON



MIRAGE, BY THOMAS DUNCAN BENRIMO



GRAY RUINS AND STONE HOUSE, BY HERBERT PHILLIP BARNETT



TAXCO STREET, BY RALSTON THOMPSON

The late Thomas Duncan Benrimo is another painter who found the American Southwest artistically stimulating. He was born in San Francisco and worked as a commercial artist, stage designer and teacher in New York. In 1939 he moved to Taos to paint full-time and by 1947 his national reputation was established. *Mirage*, in modified white accented by reds and blues (H. 18", 45.7 cm. W. 24", 60.96 cm., accessions number 1952.76), was given to the Museum by Mrs. Howard Wurlitzer.

Dean of the Art Academy of Cincinnati, Herbert Phillip Barnett was born in Providence, Rhode Island, studied at the School of the Museum of Fine Arts in Boston, and in Paris. He produced a notable body of paintings while administering the art school of the Worcester, Massachusetts, Art Museum, a dual and distinguished performance he has continued since coming to Cincinnati in 1951. *Gray Ruins and Stone House* is a semi-abstract landscape in tones of black, gray and green (H. 24", 60.96 cm. W. 36", 91.44 cm., accessions number 1954.243). It was given by Mrs. Benjamin Tate.

Ralston Thompson of Springfield, Ohio, heads the Art Department of Wittenberg College there. In the early 1930's after a successful business career he devoted his full time to painting and the teaching of painting, activities he does not find mutually exclusive. He is regularly represented in the leading national exhibitions and his works are in many important public and private collections. The tautly drawn and decoratively composed *Taxco Street* (H. 30", 76.2 cm. W. 40", 101.6 cm., accessions number 1957.35) was an anonymous gift.

P. R. A.

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